

ANNUAL PROSPECTUS  
SEPTEMBER, 1962, to JULY, 1963

1962



1963

# THE ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W.7  
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 F.R.C.M., F.R.M.C.M.  
 LONG, KATHLEEN, C.B.E., F.R.C.M.  
 MCQUITTY, KATHLEEN, F.R.C.M.  
 (a) MORRISON, ANGUS, F.R.C.M.  
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 SILVER, MILLICENT, A.R.C.M.  
 SMITH, CYRIL, F.R.C.M.  
 STUBBS, HARRY, F.R.C.M., F.R.C.O.  
 TAYLOR, E. KENDALL, F.R.C.M.  
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 WILSON, HENRY E., F.R.C.M.

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DAWKES, HUBERT, B.Mus.Lond., F.R.C.O.,  
 Hon.A.R.C.M.  
 LOFTHOUSE, C. THORNTON, Mus.D.Dublin,  
 F.R.C.M., F.R.M.C.M.  
 SILVER, MILLICENT, A.R.C.M.

### Organ

ANDREWS, H. K., M.A., D.Mus.Oxon., et Dub.,  
 F.R.C.M., F.R.C.O.  
 BALL, THALBEN, D.Mus.Cantaur, F.R.C.M.,  
 F.R.C.O.  
 BIRCH, JOHN, A.R.C.M., F.R.C.O.  
 (a) BOWER, JOHN DYKES, C.V.O., M.A., Hon.D.Mus  
 Oxon., Mus.B.Cantab., F.R.C.M., F.R.C.O.  
 CAMPBELL, SIDNEY, Mus.D. (Dunelm), F.R.C.O.,  
 A.R.C.M., L.R.A.M.  
 DOWNES, RALPH, M.A., B.Mus.Oxon., A.R.C.M.  
 LATHAM, RICHARD, F.R.C.O., Hon.A.R.C.M.

### Composition, Theory and Keyboard Harmony

ANDREWS, H. K., M.A., D.Mus.Oxon., et Dub.,  
 F.R.C.M., F.R.C.O.  
 ASHFIELD, ROBERT, D.Mus.Lond., F.R.C.O.  
 CANNON, PHILIP, A.R.C.M.

CHURCHILL, JOHN, B.Mus.Lond., G.R.S.M.,  
 F.R.C.O.

CRUFT, ADRIAN

DAWKES, HUBERT, B.Mus.Lond., F.R.C.O.,  
 Hon.A.R.C.M.

FRICKER, PETER RACINE, Hon.D.Mus. Leeds,  
 A.R.C.M., F.R.C.O.

HADLEY, PATRICK, M.A., Mus.D.Cantab.,  
 F.R.C.M. (Prof. of Music at University of  
 Cambridge)

HOROVITZ, JOSEF

(a) HOWELLS, HERBERT, C.B.E., D.Mus.Oxon.,  
 F.R.C.M., Hon.R.A.M., F.R.C.O. (Prof. of  
 Music at University of London)

JACOB, GORDON, D.Mus.Lond., F.R.C.M.

JONES, KENNETH, Hon.A.R.C.M.

LATHAM, RICHARD, F.R.C.O., Hon.A.R.C.M.

LOFTHOUSE, C. THORNTON, Mus.D.Dublin,  
 F.R.C.M., F.R.M.C.M.

MOULE-EVANS, DAVID, D.Mus.Oxon, A.R.C.M.

MULLINAR, MICHAEL Hon.A.R.C.M.

STEVENS, BERNARD, M.A., Mus.B.Cantab.,  
 Hon.A.R.C.M.

STEWART, GORDON, A.R.C.M.

STUBBS, HARRY, F.R.C.M., F.R.C.O.

TRIMBLE, JOAN, Mus.B.Dublin

WATSON, SYDNEY, M.A., D.Mus.Oxon., F.R.C.M.,  
 F.R.C.O.

WEBBER, W. S. LLOYD, D.Mus.Lond., A.R.C.M.,  
 F.R.C.O.

WHITE, JOHN, A.R.C.M.

WILKINSON, PHILIP, D.Mus.Lond., M.Mus.R.C.M.,  
 A.R.C.M.

WILLIAMS, JOHN R., B.Mus.Lond., F.R.C.O.

### Singing

ALAN, HERVEY

BAILLIE, ISOBEL, C.B.E., M.A.

CLINTON, GORDON, A.R.C.M.

ENGLISH, GERALD, A.R.C.M.

MANSFIELD, VERONICA, Hon.A.R.C.M.

PACKER, RUTH, Hon.R.C.M.

RAPHAEL, MARK

ST. CLAIR, MERIEL, A.R.C.M.

(a) SMITH, CUTHBERT, B.A.Oxon., F.R.C.M.

### Violin

BEAN, HUGH, Hon.A.R.C.M.

BROSA, ANTONIO, Hon.R.C.M.

GRUENBERG, ERICH

LOVEDAY, ALAN, Hon.A.R.C.M.

MARRINER, NEVILLE, A.R.C.M.

MENGES, ISOLDE, F.R.C.M.

STEADMAN, JACK, A.R.C.M.



TAS, PIERRE, Hon.A.R.C.M.

TAYLOR, CHARLES, F.R.M.C.M.

WILSON, MARIE, A.R.C.M.

#### **Viola**

ARONOWITZ, CECIL, Hon.A.R.C.M.

DYER, JOHN YEW, B.Mus.Lond., Hon.R.C.M.,  
A.R.A.M.

RIDDLE, FREDERICK, A.R.C.M.

SHORE, BERNARD, C.B.E., A.R.C.M.

#### **Violoncello and Double Bass**

BEERS, ADRIAN (Double Bass)

(c) JUST, HELEN, A.R.C.M.

(a) PHILLIPS, HARVEY, A.R.C.M.

PINI, ANTHONY, Hon.R.C.M.

#### **Wind and Brass and other instruments**

BRIDGER, DONALD, A.R.C.M. (Oboe)

CLARKE, RALPH, A.R.C.M. (Clarinet)

FELL, SYDNEY Hon.A.R.C.M. (Clarinet)

FRANCIS, JOHN, Hon.A.R.C.M., F.G.S.M. (Flute)

GATT, MARTIN, A.R.C.M. (Bassoon)

GOOSSENS, MARIE, Hon.R.C.M. (Harp)

GRAEME, PETER (Oboe)

KING, THEA, A.R.C.M. (Clarinet)

LUXON, CHARLES Hon.A.R.C.M. (Tuba),

(a) MACDONAGH, TERENCE, B.E.M., Hon.R.C.M.,  
F.R.A.M. (Oboe)

MOORE, DOUGLAS, Hon.R.C.M., A.L.A.M.  
(French Horn)

SMITH, MORRIS, O.B.E., Hon.A.R.C.M.  
F.G.S.M. (Trombone)

SUTCLIFFE, SYDNEY (Oboe)

TAYLOR, HENRY W. (Timpani)

TAYLOR, STANLEY (Recorder)

WALKER, EDWARD, Hon.R.C.M., A.R.A.M.  
(Flute)

WALTON, BERNARD, Hon.A.R.C.M. (Clarinet)

WALTON, RICHARD (Trumpet)

WILLIAMS, JOHN C. (Guitar)

#### **History, Criticism and Musicological Studies**

ANDREWS, H. K., M.A., D.Mus.Oxon, et Dublin,  
F.R.C.M., F.R.C.O.

HOWES, FRANK, C.B.E., M.A.Oxon., F.R.C.M.,  
Hon.R.A.M.

WATSON, SYDNEY, M.A., D.Mus.Oxon., F.R.C.M.,  
F.R.C.O.

WILKINSON, PHILIP, D.Mus.Lond., M.Mus.  
R.C.M., A.R.C.M.

#### **Conductors**

(a) (b) AUSTIN, RICHARD, Hon.A.R.C.M. (Opera  
Orchestra)

BOULT, SIR ADRIAN, M.A., D.Mus., LL.D.,  
F.R.C.M. (1st Orchestra)

NICHOLSON, RALPH, A.R.C.M.

(a) PHILLIPS, HARVEY, A.R.C.M. (2nd Orchestra)

RUSSELL, JOHN, B.A., A.R.C.M. (Choral Class)

(a) STAINER, JOHN R., B.A., Mus.B.Cantab., F.R.C.M.,  
F.R.C.O. (Choral Group)

#### **Classes and Lectures (Excluding Ensemble Classes)**

(b) AUSTIN, RICHARD, Hon.A.R.C.M.

CARRITT, GRAHAM, M.A.Oxon., A.R.C.M.

CHURCHILL, JOHN, B.Mus.London, G.R.S.M.,  
F.R.C.O.

DAWKES, HUBERT, B.Mus.Lond., F.R.C.O.,  
Hon.A.R.C.M.

HALL, ERNEST, O.B.E., F.R.C.M.

HOPKINS, ANTONY, A.R.C.M.

HOROVITZ, JOSEF

HUMBY, MARJORIE, A.R.C.M.

JONES, KENNETH, Hon.A.R.C.M.

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MULLINAR, MICHAEL, Hon.A.R.C.M.

(a) PHILLIPS, HARVEY, A.R.C.M.

RUSSELL, JOHN, B.A., A.R.C.M.

STERNFELD, FREDERICK, M.A.Oxon., Ph.D.

STUBBS, HARRY, F.R.C.M., F.R.C.O.

WHITE, JOHN, A.R.C.M.

WILKINSON, PHILIP, D.Mus.Lond., M.Mus.  
R.C.M., A.R.C.M.

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WILSON, HENRY E., F.R.C.M.

#### **Language Classes**

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WALKER-PROVINI, ELISA (Italian)

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ELLIOTT, PAULINE, A.R.C.M.

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WODEMAN, JOYCE, Hon.R.C.M.

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KEMP POTTER, JOAN, A.R.C.M.

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F.R.C.O.

(a) Board of Professors

(b) Director of Opera

(c) Organiser of Ensemble



## FOUNDATION AND HISTORY

The Royal College of Music was founded by the Prince of Wales, later King Edward VII, in 1883 and incorporated by Royal Charter. His Royal Highness became the first President of the College and continued actively in that office until his accession to the throne. The Governing Body is the President and Council, who delegate to the Executive and Finance Committee the general management of the College and the control of its funds. The President has always been a member of the Royal Family and is at present Her Majesty Queen Elizabeth the Queen Mother.

The present building was erected in 1894, through the generosity of Mr. Samson Fox, on a site granted by the Royal Commissioners of the Exhibition of 1851. The large Concert hall, Opera theatre and inner Entrance hall with its valuable collection of old instruments, were added subsequently.

The College has two big libraries: (i) a comprehensive general library where students may borrow music and textbooks, and (ii) a very fine reference library where students may sit and study rare books and music, early editions, complete editions, etc. This library also contains a valuable collection of manuscripts which for many years was on loan to the British Museum.

The Council has drawn up plans for a new building, which will provide much needed additional accommodation and amenities. It is hoped that building will begin in 1963 and for this purpose an appeal for £200,000 has been launched.

## CURRICULUM

The College provides a comprehensive musical training for full-time students of any nationality between the ages of 16 and 25. Students over the age of 25 will normally only be admitted for advanced work. Apart from the Short Course, which is explained below, there are no facilities for study of single subjects on a part time basis.

The College also provides a special curriculum for children between the ages of 7 and 18 from 9.0 a.m. to 1.0 p.m. on Saturdays during term time. Full details may be obtained from Miss M. G. Humby, at the College.

It is usual for students to take two practical subjects in addition to theoretical work and various classes, but it is the policy of the College to make timetables as flexible as possible to suit individual needs. Practical subjects include Pianoforte, Pianoforte Accompaniment, Organ, Harpsichord, Singing, Violin, Viola, Violoncello, Double Bass, Harp, Guitar, Recorder, and all normal orchestral wind and brass instruments. Composition may be taken in lieu of a practical study by students who show that they have ability and a special interest in this subject, and History and Criticism may be taken by advanced students.

Conducting may be taken as a second study by some students who appear to be suitable for the work. The size of the class is limited and preference is normally given to those in their second or third year. Senior students, who show special aptitude, may also be able to take this subject as a first study. For those who are interested in Opera, there are opportunities for training in *répétiteur* work.

In addition to classes in General Musicianship, there are two College Orchestras, a chamber orchestra, a wind repertory class, a choral class, a choral group, a choir training class, language classes for first study singers and vocal ensemble for specially selected students. These ensembles are coached by the professors. A small extra fee must sometimes be paid for Ensemble work, but string players who are scholars receive some of their coaching free of charge.



## COURSES AND DIPLOMAS

- (a) **Normal Training and A.R.C.M. Diploma.** Available to all students who are not following any of the special courses listed below. The usual period is three years, but students can also be accepted for a shorter period, provided it is not less than one year. The majority of students take an A.R.C.M. diploma, though it is not compulsory to do so, nor is the diploma necessarily taken at the end of the period of training.

An A.R.C.M. diploma in either Performing or Teaching is offered in most practical subjects to both internal and external students. The Teaching Diplomas at present carry qualified teacher status under the Ministry of Education Burnham Scales of Pay, *but Diplomas gained after December 1963, will not be recognized in this way, unless a period of study at a Teacher Training College is also undertaken.* Application may be made for the specials A.R.C.M. syllabus.

- (b) **G.R.S.M. Training.** A comprehensive training of three year's duration leading to the G.R.S.M., which is gained by examination at the conclusion of the course. This training can only be begun in September of each year, and students under 18 years old on December 31st of the year of commencement are not eligible. A necessary qualification is a G.C.E. with five subjects at "O" level or an acceptable equivalent. Only students who are reasonably versatile on a keyboard instrument can be accepted, and all G.R.S.M. students must take a keyboard instrument as one of their studies. Periodic examinations are held in all subjects covered by the Syllabus, and those who fail to reach the prescribed standards in any subject will either have to repeat a part of the course, thus lengthening its duration by one year, or transfer to the normal training.

Those who gain the diploma may proceed to the optional 4th year of Teaching Training organized by the Institute of Education of London University and also some other University Departments.

The G.R.S.M. carries Graduate status under the Burnham Scales of Pay *and is recommended for those who intend to enter the teaching profession.* Application may be made for the special syllabus.

- (c) **London B.Mus. Course.** Students who prove their suitability after admission and show that they have special talent in theoretical work may read for this degree provided they possess the necessary matriculation qualifications, particulars of which should be obtained from London University. Special classes are provided at a small extra charge.
- (d) **Ministry of Education One Year Supplementary Course for Teachers.** This course is only available for serving teachers or for students who have completed a course at a Training College. Applicants should in the first place check their eligibility with the Ministry of Education, who are responsible for paying the fees. The curriculum is similar to the Normal Training, and does not cover teacher training.
- (e) **Opera Training.** The Opera School attached to the College offers a full course of musical and stage training, and includes special classes in drama, movement and speech. It also gives opportunities for those who wish to train as répétiteurs. The Parry Theatre is fully equipped for presentation of stage performances and students have the unique opportunity of working on a permanent stage. Informal performances of excerpts from operas are given, and in addition there are formal productions with orchestra. This training is generally undertaken by students in their third or fourth year at College, and is not normally suitable for first year students. Mature students, who have already studied singing for some years, are occasionally accepted for direct entry into the Opera School.



- (f) **Postgraduate Training.** The College encourages applications from postgraduate students, and as far as possible will provide a curriculum which is suitable to their particular field of study.
- (g) **Short Course.** The short course, which ranks as part-time study, is available for students who have completed three years full time study at the Royal College of Music and wish to continue lessons in their principal study without having to attend on a full time basis. This facility may also be extended to other postgraduate students.
- (h) **M.Mus.(R.C.M.) Degree.** Open to both internal and external candidates. A suitable curriculum can be provided for students with the right qualifications, who wish to read for this degree. Application may be made for the special syllabus.

## TIME OF ENTRY AND GENERAL REGULATIONS

Students will only be admitted at the beginning of the Christmas Term unless there are exceptional reasons for their wishing to begin their studies at some other time. They sign an undertaking on the Entrance Form to abide by the general regulations of the College. Students whose attendance, progress or conduct is unsatisfactory may at any time be asked to leave.

## EDUCATIONAL REQUIREMENTS

Places are awarded on musical ability, and for the normal curriculum no special academic qualifications are required. As mentioned above, certain academic qualifications are necessary for G.R.S.M. students and for those reading for degrees.

## FEES

### Tuition

G.R.S.M. Course Students	..	..	..	£50	per term.
Opera Training	..	..	..	£50	per term.
Short Course Students	..	..	..	£28	per term.
All other Students	..	..	..	£45	per term.

### Extra tuition at student's request

10 minutes per week	..	..	..	4½ gns.	per term.
20 minutes per week	..	..	..	9 gns.	per term.
30 minutes per week	..	..	..	13½ gns.	per term.

**Entrance and examination fee** .. .. . 2 gns.

### Compulsory extra charges

Student Association Fee	..	..	..	1 gn.	per year.
Locker Fee	..	..	..	7s. 6d.	per year.
				(2s. 6d. per term.)	

**Practising.** Facilities for practising are available at College and at the Royal College of Organists, within two minutes walk, on payment of a fee of £2 per term.

The Entrance and Examination fee must be paid at the time of application, but does not entitle the applicant to a place. This fee is returnable in the event of withdrawal 30 days or more before the date of the examination.

Tuition fees become due on the first day of term and are only returnable in exceptional circumstances such as a serious illness. The Council reserves the right to change the fees after due notice has been given.



## ENTRANCE EXAMINATION

Apart from overseas students who receive special directions about their method of entry, and Associated Board Scholars, all applicants must attend an entrance examination. Particulars of the date and time are sent soon after the closing date for entries. Only in exceptional circumstances can applicants be examined at periods other than the one mentioned below.

Entrance to the College is competitive and in deciding whether a place can be awarded, the candidate's performance, musical promise and age are taken into account. Candidates should be prepared to perform two pieces of their own choice in their principal study, and will be given sight-reading. It may also be to their advantage to offer a piece in their second study. There is a theory paper containing questions on rudiments and some optional tests in harmony, and two-part counterpoint. Normally the deciding factor in awarding a place will be the performance and promise shown in the first study.

All candidates must offer one practical subject. Those offering composition as principal study must, in addition, submit specimens of their compositions with the application form.

As a theory paper has to be worked, candidates should expect to remain at College for about three hours on the day of the examination. Specimen theory papers are not issued, and further information on these tests cannot be given.

Instrumentalists and Singers will be provided with an accompanist, or they may bring their own, if they wish.

## TERMS, ENTRANCE EXAMINATION DATES AND CLOSING DATES FOR ENTRY

There are three 12 week terms each year. The dates up to the end of 1963 are as follows:—

1962 Christmas Term	.. ..	September 24th, 1962—December 15th
1963 Easter Term	.. ..	January 7th, 1963—March 30th
1963 Summer Term	.. ..	April 29th, 1963—July 20th
1963 Christmas Term	.. ..	September 23rd, 1963—December 14th

The Closing date for candidates who wish to enter the College in September, 1963, is February 1st, 1963. The Entrance examination will be held during the week beginning April 1st 1963.

## LOCAL EDUCATION AUTHORITY AND GOVERNMENT DEPARTMENT GRANTS

Candidates must make their own applications for assistance. The attention of the Authority should be drawn to the normal length of training and to the wish of the College to decide the type of training which will be most suitable for entrants. In many cases this decision can only be made after the student has been admitted.

## ACCOMMODATION

The College is not residential but the Lady Superintendent will give advice about suitable accommodation.

## REPORTS

Reports on the students' progress are sent annually to Parents or Guardians at the end of the Summer Term, and also to the Local Education Authorities of those who are being assisted financially.



## SCHOLARSHIPS

Approximately 15 scholarships are offered annually to candidates who show exceptional promise in Piano/forte, Organ, Strings, Singing, Composition, Harp or Orchestral Wind or Brass instruments.

The scholarships cover the students' fees and are of the value of £135 per annum for those taking the normal musical training or £150 per annum for those taking the G.R.S.M. training. If, however, the scholar receives a grant to cover the College fees from a Local Education or other Authority, the value of a College scholarship will be reduced, but in no case will its value be less than £50 per annum. The normal period of tenure is three or four years, but a scholarship may at any time be terminated by the College, if the health, progress or conduct of the scholar is unsatisfactory. The minimum period of tenure is one year. Successful candidates will be expected to begin their studies in September, 1963.

A few of the scholarships offered may be close scholarships, which have special or local conditions for candidates who are:—

- (1) Natives of Ulverston district (Lancashire), Yorkshire, Liverpool (or residing within 12 miles), Bristol (or adjacent counties), Kent, Norfolk, Shropshire, Berkshire, Devonshire, or Wiltshire.
- (2) Relatives or nominees of performing members of the Royal Amateur Orchestral Society.

Scholarships, however, are awarded on merit, and eligibility for a close scholarship will not necessarily enhance a candidate's chance of gaining one.

### Nationality, eligibility and examination

The scholarships are open to British subjects only and candidates under the age of 16 and over the age of 25 will not normally be eligible. Otherwise, all those who attend the entrance examination (during the week beginning April 1st) will be considered for a scholarship and there will not be a special competition. Some candidates will be asked to perform a second time on the day on which their examination takes place and must be prepared to remain at College until approximately 6.0 p.m.

### Accompanists

An accompanist will be provided, but candidates may bring their own, if they choose.

### Birth Certificate and medical report

A Registrar's official stamped Certificate of Birth and a satisfactory medical report must be sent for inspection by all winners of scholarships.

### Results

Results will be sent by post as soon as possible after the examination.

## EXHIBITIONS

Four Exhibitions of £36 per annum, to run for a maximum of three years, are awarded annually to students of any nationality, who are already in their first year at College.

## PRIZES

A large number of prizes is awarded annually to College students of all nationalities.

JOHN R. STAINER,

*Registrar.*











